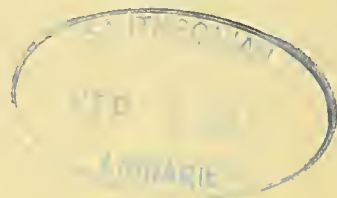


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ILLUSIONS

ONCE upon a time, I Chuang Tzŭ, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of following my fancies as a butterfly, and was unconscious of my individuality as a man. Suddenly I awaked, and there I lay, myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man.

How do I know that love of life is not a delusion after all? How do I know but that he who dreads to die is as a child who has lost the way and cannot find his home?

Those who dream of the banquet wake to lamentation and sorrow. Those who dream of lamentation and sorrow wake to join the hunt. While they dream, they do not know that they dream. Some will even interpret the very dream they are dreaming; and only when they awake do they know it was a dream. By and by comes the Great Awakening, and then we find out that this life is really a great dream. Fools think they are awake now, and flatter themselves they know if they are really princes or peasants. Confucius and you are both dreams; and I who say you are dreams—I am but a dream myself. This is a paradox. Tomorrow a sage may arise to explain it, but that tomorrow will not be until ten thousand generations have gone by.

CHUANG TZŪ.



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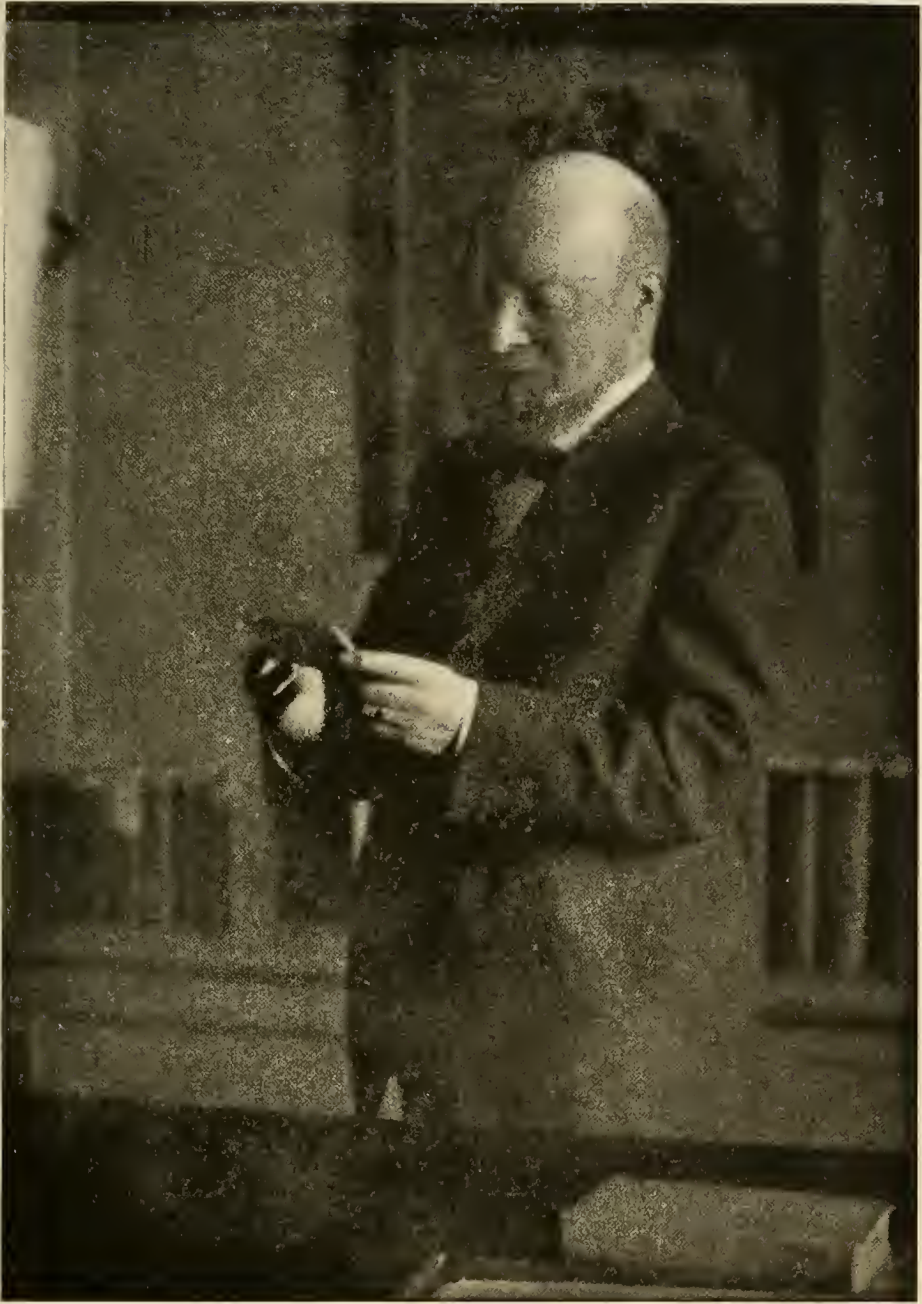
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DR. D. J. RUZICKA



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LAURA GILPIN



PORTRAIT: A. A.
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PORTRAIT: PROF. FELIX ADLER
DORIS U. JAEGER



AN ARABIAN NIGHT
W. H. RABE



A DOORWAY: CHINON
DR. A. D. CHAFFEE



PORTRAIT
AUGUSTUS THIBAudeau



MY NEIGHBOR
DWIGHT A. DAVIS



SUNLIGHT, SHADOWS, AND CLOUDS

FORMAN HANNA

THE PLUTOCRAT

I was a vassal of perfidious Fame;
Deemed nothing less than wealth's abundance worth
The eager stress of doubtful days on earth:
I bartered honor for a thing of shame,
Nor grudged the grievous price to speed my aim;
I worshiped Mammon, (god of empty mirth!)
Served flesh, nor marked my spirit's utter dearth;—
With worldly riches, all things I might claim.
So fashioned I a mock-dream for the years;
And all is now achieved. O, vain desires!
Gold cannot buy immunity from tears,
Nor light anew the soul's extinguished fires,
Nor grant fair guerdon;—peace I fain would win,
To heal the lacerating wound of sin.

ESTELLE DUCLO.

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GRAPHIC ARTS

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THE INTERVAL

WILFUL over-production in photography, or in any of the other arts, is a vulgarity, plain and simple. There can be no other name commensurate with such a despised habit and its harmful results. Of course, such an act is unbecoming a true artist, whose love for worth never leads him into useless excesses; but there are so many pitfalls by the way that the struggling young worker will have need to conserve his energy if he would escape them. He must decide whether his presence in photography is to contribute to its advancement or to join those who are conducting an aimless existence. If he is observant he will soon notice that the photographer who wilfully over-produces, seldom stops to refill his reservoir. During this plural existence there are times when his photographic stomach is so overfed that his mouth has lost the taste for fine things. He is generally too busy retrograding and over-producing to study the work of an-

other with any degree of sympathy. He caters to the multitude since he knows that the multitude will not think but is content with appeals to its sentiments. He photographs constantly, thinks rarely, and may be likened to the man who smokes a pipe the livelong day and who has the temerity to tell you that he enjoys it; whereas he does not even know the beginning of what enjoyment really means. He who would enjoy must seek an interval. How can one sincerely enjoy that which one has not even learned to miss or to appreciate? So the only way the smoker really does enjoy his pipe is when he returns to it at intervals with glad heart, and the photographer, therefore, will only truly enjoy his work when he returns to it at intervals, so that his photography may increase in richness by the things which his journeys bring to his work. And the same may be said of everything in life having to do with habitual decorum; since it is just as immoral to be consistently good as it is to be consistently bad. So do not let the facility which the camera offers for picture-making, cause you to over-produce, or lose your ideals by scattering your energies over too broad an area. The mechanical efficiency of the tank will help you to get rid of your exposures as quickly as possible—because it is the high-road to over-production. You must remember, however, that you are neither tank nor shutter; but the artist behind the camera to whom we are going to look for the uplift of photography. What if you were to forecast your work with more timely care, with greater devotion, with less arrogance and with an abiding simplicity, and like Cowper say: "I am perfectly indifferent to the judgment of all except the few who are really judicious," would you dare to foretell the heights to which photography would be taken by such idealism? Would you not rejoice to feel that, in so far as you are concerned, your aim is upward, too? With such an upward aim, what greater recompense could requite than that of true delight in knowing that your ambitions and your desires are influences of good upon those who work sincerely?

PHOTOGRAPHY'S WORK IN THE FIELD OF ART

ROBERT J. COLE



OME of us are disturbed over the definition of the camera's product. Is it art or simply a register of the material surfaces of things? The answer matters, for art is creation from the living center and differs as much from a mere copy of detail as the divine making of man differs from the manufacture of wax dolls. I do not say that the relation of photography to art excites all those who use the camera, for profit or pleasure. But if it meant nothing to any of them, we should have no Pictorial Photographers of America. For whatever their product be, these workers have the impulse to capture the beauty that is more than skin-deep. And desire is the beginning of creation.

Let the defining take care of itself a while, and consider what the camera has done and what it can do. First, the indirect use. Before there was any camera and even for years after it had been discovered, a good deal of so-called art was little more than a mechanical copy of externals, made for convenience, vanity, commercial profit. The same condition exists today, but the fact that a machine can do this work, in many respects better than the hand can do it, is educating the public. The very criticism often made on a painting, "that it is too photographic," gives a hint of the dawning of discrimination in the popular mind.

The trouble with painting and sculpture that frankly aims only at resemblance, is, that it fails, for the most part, by its own standards. It isn't good enough reproduction. Those old Flemish fellows put such an intensity into their study of detail that a simple likeness glowed with an inner fire of truth. But the later men have too often lacked the courage of their own materialism. The camera as a machine is perfectly competent to take a great load off the shoulders of the listless producers. It should make less common the wasting of that exquisite in-

strument—the human hand—upon work for which the particular mind that directs the hand is in no way fitted.

Supreme art has in it a fine balance of inspiration and workmanship. Hand and brain labor together as one. There is a mystery here yet unsolved. How far does the brain teach the hand? Does the clever hand react upon the very mind itself? We know that in some work, skill predominates over thought; in others, the creator's intention has to make its way through awkward muscles. I believe there are many minds that are able to perceive the beauty of the world and to plan its interpretation—but not to execute, with brush or chisel.

Certainly architecture is creative. Yet fine architects are often mediocre draftsmen. So the photographer may use the material form of things as he finds them, planning or selecting and recording their arrangement. Others enter into his work, as the stone cutter and carpenter are helpers of the architect. And the photographer is one with the greatest masters of painting, in his humble use of that common element in which all visible creations have their being—Light.

So photography tends at once to drive out uninspired painting—to take away the demand for it; and to give the man or woman with an artist's vision—but without draftsmanship—a means of expression. Indeed, the gifted painter finds in the camera another hand, as it were. He may use it, not alone to make studies for his work on canvas, but for the satisfying of some desires heretofore unanswered by the brush, for the final recording of some phases of beauty that he will not attempt by any other means.

Turn for a moment from the creative artist to his public, the mass of minds to which he speaks. Never before has the personal experience of picture-making and of picture-seeing been so large a part of the every-day life of millions. Only time can tell just what the result will be. But some result must

come. The eyes of all the world are being educated to see photographically. One task of the Pictorial Photographers of America is to show that seeing photographically need not mean seeing mechanically. But more than that, in practically every household is a camera, and the subtle reaction that must follow the habit of making pictures, is going on. There is a progressive selection of subject, crude and limited as this may be in many cases. But it is this progressive selection of subject which is giving to the user of the camera—provided he adheres to its practice with fidelity—the final gift of a fine discrimination, which is bound to influence his attitude in life. It is true, that in many cases his photography may *not* carry him to the pinnacles of fame nor bring any of the rewards which work should justly have; but he and others will realize that searching with the camera has, at any rate, brought with it a better acquaintance with the relations of nature and a greater intimacy with the characteristics of life. And the practice of any art which will do these things for the worker in particular, is doing it also for life in general. It is here that the democracy of photography so plainly asserts itself.

Literature has always had the incalculable advantage of using the word—a medium in which every reader is artist enough to appreciate the simple elements of technique. Even music is more or less at home in the household. The graphic arts are familiar enough as an experience of sight but not of practice. The camera is bringing about a general familiarity with the idea and with the process of picture-making that gives the artist an intelligent public which in turn exerts an influence on his own work. Genius always gives out of a soil that has in it the

elements of beauty. The pressure from beneath is as inevitably a part of the phenomena of creation as the drawing power of that which is above.

I refuse to be dogmatic about photography. It is too big and too untried to give a basis for discussion of limits. I know that certain men and women photographers think and feel about their work very much as painters and sculptors feel and think. The human mind and will have a way of disregarding means, or rather of compelling any means to serve them. I know also that great currents of human life are flowing through the more or less mechanically determined channels of photography. The concentration of powers that we call genius are likely to show themselves where such tides flow.

The Pictorial Photographers of America has done a service to art by simply drawing together those who respect the camera, who have faith in its use for conveying the spirit of which material forms are only the symbols. They do not despise the material but they are not slaves to it. These groups of prints will suggest to local workers, in the cities where they are shown, wider fields of endeavor. They will hold up higher standards and set more distant goals.

To the larger number of casual users of the camera, such pictures may bring here and there an idea of selection, of restraint, of something beyond the pushing of button. The soul of a yet unawakened artist may respond to such an appeal. Our time is ripe for such awakenings. They are felt in music, in poetry, in the plastic arts. Whatever Photography may be—muse or only cup-bearer to the gods of beauty—she is at work. Service is her justification.

PICTORIAL PHOTOGRAPHERS OF AMERICA ITS WORK AND ITS AIM

EDWARD R. DICKSON



IN the successful arrangement of the Eastern and Western Traveling Exhibitions of Pictorial Photography, which will be shown in sixteen of the leading Art Museums and Public Libraries throughout the country, the Pictorial Photographers of America has introduced itself to the public as an Association having in mind solely the development of the Art of Photography from a standpoint of educational value. The position of this Association is unique, since it affords the worker, not only an opportunity to exhibit his pictures, but insists upon the maintenance of photographic standards, and encourages its members to study the Arts for breadth of view. Photography will help to draw one closer to Nature; to seek fresh air; and to love sunlight and shadow. It will teach one to decorate the home; to exercise the right of choice in the search for beauty; to dress with taste and to keep an alert eye and mind on the passing world. Because the Pictorial Photographers of America knows that Photography is able to teach these things, it seeks the aid of Art Museums and Public Libraries in the establishment of Photographic Print Departments where children and adults may see fine examples and be led thereby to use the camera in an educational way. The Association hopes that the conduct of these exhibitions may serve to introduce to many the beauty of Photography, and to give the student an opportunity to study the presented work. This is why the Association craves the sympathy of the public, and their kindly eye, for it feels that further co-operation is desired of them, as well as from all lovers of, and workers in, Photography. The Association hopes to establish in designated cities, Pictorial Centers where Photographs may be always seen; and centers for intercourse and for exchange of views. The As-

sociation will furnish lecturers on Photography to institutions desiring them, and will be of itself a center for the conduct of exhibitions. In the course of time, books and magazines will be published, and invitations extended for exhibitions of foreign work for purposes of study and comparison. The formation of a library; the distribution of knowledge tending toward the making of better catalogues; the art of hanging pictures so that their individual beauty may be enhanced; the application of the motion picture to pictorial expression; the recommendation of books to read for self-development as well as others relating to contemporary arts—these constitute a programme which the Association will bring to the attention of its members from time to time, so that through an acquaintance with these arts there may be brought to the work of the student a new and a personal approach in Photography. The Association consists of well known men and women—listed on another page—who have pledged themselves to place Photography on the highest plane, and who by diligent work have been able to accomplish, in the first year of their organized effort, that which has never been done for Photography before. Membership is open to men and women of fine character and ambitious intentions, including those who, though not photographers, are interested in the development of the Art. Monthly meetings are held at the National Arts Club, New York, from October to June, when interesting papers are read. In the name of Photography, its lovers and its workers, The Pictorial Photographers of America desires to express in this manner, its thanks and gratitude to the various Art Museums and Public Libraries for their splendid co-operation. To the contributing artists, who so readily responded to the call for prints, the Association sends assurance of its gratefulness.

TYPOGRAPHICA

EDITED BY FREDERIC W. GOUDY

In a former chapter I spoke of the essentials of letters—legibility—beauty—character—either of which requirement being difficult to define in such a way as to reconcile widely separated ideas regarding these elements. Writing or lettering is a form of drawing—simple, of course; as originally the letters of our alphabet were pictures or symbols, of which writing stops short, since the acquisition of the unspeakably useful power of forming letters into words makes unnecessary the ideographic or pictorial means of expression. The difference is, however, one of degree.

A letter is, after all, still a symbol with its own form of significance, regardless of the changes from its original form. It is a fixed shape which has become classic. The quality of communicating to the imagination without loss by the way, or substituting a beauty or interest of its own for the thought of the author, is the quality I call legibility, and anything in the individual letters which interferes with swift apprehension or appreciation of the message to be conveyed, helps to defeat legibility. How to obtain this quality of legibility is the first desideratum—but how is it to be obtained?

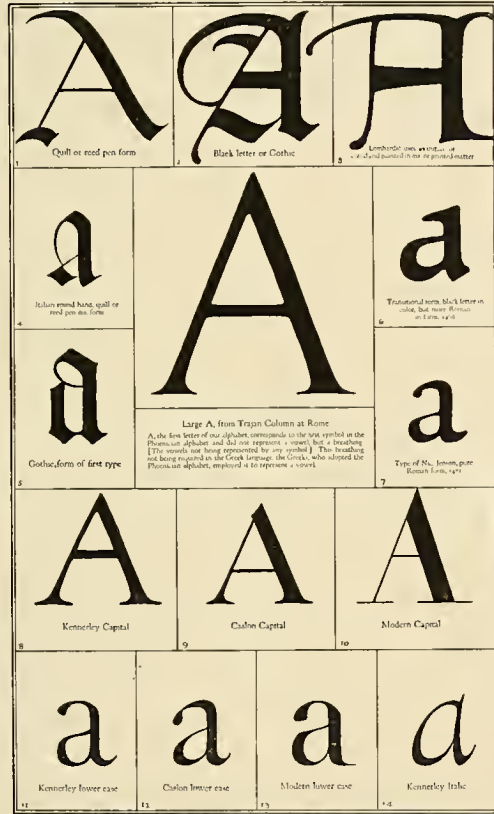
In the first place, simplicity of form is necessary and this requires an intimate knowledge of the essential root forms which are practically those of the lapidary capitals of

2,000 years ago. Then by emphasizing the individuality of each character in such a way that nothing in it inclines us to confound it with its neighbor or to lose its kinship with its fellows, we promote legibility—all of which presupposes our characters to have proportions—a feeling for which is

inherent and which is developed by study of great examples. Too many attempt to make designs of letters, forgetting the practical purpose of letters is to be read; and do not realize that over and above its practical side and quite apart from any ornamental treatment of its own individual forms, lettering has a decorative value and is itself ornamental. A page of well designed and chosen types, carefully set, is something upon which the eye can rest with satisfaction, requiring no illustration to convey the author's full meaning, and all without clamoring for attention to itself. The idea that a

page is made beautiful only at the expense of legibility, is a vagary of artists lacking in knowledge of the art in which they meddle.

The reproduction shown here is a page from a forthcoming portfolio of Alphabets, and is intended to illustrate the various forms and allow comparison of the various elements making up letters—the weight of stems, the character of the serifs. Each has been carefully enlarged from originals and drawn to scale.



WOOD ENGRAVING

TIMOTHY COLE

[His address before the American Institute of Graphic Arts]

THERE has never been a time in the history of engraving on wood when the art has been more appreciated for its intrinsic worth than at the present moment. One factor contributing to this is its increasing rarity; for, so far as it is an art of reproduction—the reproduction of paintings—it will soon be a thing of the past, since no one would devote the time necessary to the attainment of sufficient skill in it, without at the same time being able to earn a living at it while learning, which is not possible in these days, as it was before the halftone process of reproduction came into the field.

Another factor contributing to the greater appreciation of engraving may be found in the fact that art is nowadays being more and more cultivated. There are now more schools teaching it, and applying it to industry as well; and the sense of beauty thus quickened has awakened a livelier interest in wood engraving.

From the very first introduction of the cheaper mechanical photographic methods, engraving, instead of being injured thereby has, on the contrary, steadily mounted to a higher plane. In earlier days it was considered as a trade; it is now recognized as an art.

When the halftone process appeared, engravers and artists saw that its one great advantage, aside from its cheapness, lay in its greater accuracy of giving form, it being photographic. What few engravers survived the inroads of "process" applied themselves diligently to the more faithful delineation of form, and soon "process" was left behind in the race, so far as an artistic portrayal is concerned; for the first criterion of an engraving, if it is to be a reproduction, must ever be the original

from which it is made. Where the halftone process fails is in its inability to give the full volume of the tone of the original in its light and shade values. And more than this, it fails, from its very nature of a uniformly flat mechanical texture, to give anything analogous to the variety of quality to the various lights and shades of the color-values of a painting, which engraving, by the employment of various textures, is enabled largely to accomplish. But more of this as we proceed.

There is a sobriety and dignity in black and white, owing to its uniformity of tone, that is wanting in a variously colored work of art. It is to a uniformity of tone that the work of great artists tends. Rembrandt's late work takes on a uniform golden tone. Carrière's later paintings lend themselves admirably to black-and-white rendering because of their ensemble of rich warm grays, and this is true of Whistler and of the mature works of Velasquez. R. A. M. Stevenson, speaking of this, says that as a child he was fond of engravings after certain pictures, but when he saw some of the originals, he was astonished that the painter should have spoilt the nobility of his work by staining it with unnaturally bright and spotty coloring. The breadth and solemnity of the black and white had disappeared, like the grandeur of a figure when it is tricked out in tinsel and motley. The black-and-white medium and the venetian glow, different as they are, agree in being quite arbitrary expressions of the combined effect of color and light.

As all art is a convention, he merely marks the difference between such forms of art and naturalism, without implying anything of praise or blame.

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Ernest P. Thurn, Chicago, Ill.
George Timmins, Syracuse, N. Y.
Edith H. Tracy, New York
Floyd Vail, New York
Lacy Van Wagenen, Orange, N. J.
Mrs. Roberts Walker, Scarsdale, N. Y.
Thomas Coke Watkins, New York
Bertrand H. Wentworth, Gardiner, Maine
Mary B. White, New York
Mrs. Clarence H. White, New York
Clarence H. White, New York
Genl. Whitlock, New York
Amy Whittemore, Taunton, Mass.
Eleanor W. Willard, Grand Rapids, Mich.
Edith R. Wilson, Mt. Vernon, N. Y.
Mrs. M. W. Wiltse, Philadelphia, Pa.
Margaret E. Winship, Washington, D. C.
Walter G. Wolfe, Boston, Mass.
Sanborn Young, Los Gatos, Cal.
Katharine Young, New York

PHOTOGRAPHIC ACTIVITIES

Pictorial Photographers residing in the towns where our Traveling Exhibitions will be held, are urged to visit the galleries and take their friends to see the exhibitions. Below we give schedule in connection with the various museums:-

WESTERN GROUP OF PRINTS

Minneapolis Institute of Arts	September
Milwaukee Art Institute	October
Art Institute of Chicago	November
City Art Museum, St. Louis	December
Toledo Museum of Art	January
Detroit Museum of Art	February
Cleveland Art Museum	March
Cincinnati Museum of Art	April

EASTERN GROUP OF PRINTS

Newark Museum Association	October
New Britain Institute, Conn.	November
Worcester Art Museum	December
Syracuse Museum of Fine Arts	January
Guild of Allied Arts, Buffalo	February
Grand Rapids Art Association	March
University of Oklahoma	April
New Orleans Art Association	May

The Pictorial Photographers of America will visit the Newark Museum Association in a body, on the occasion of the opening of the exhibition of Eastern Group of Prints on Monday evening, October 1st, when prominent speakers will be present.

Below we give the names of Officers and Executive Committee of the Pictorial Photographers of America:

Clarence H. White, President
 Gertrude Kasebier, Hon. Vice President
 Dr. A. D. Chaffee, Vice President
 Edward R. Dickson, Secretary
 Dr. Charles H. Jaeger, Treasurer

EXECUTIVE COMMITTEE:

Henry Hoyt Moore	Walter L. Ehrich
Maud H. Langtree	Adele Shreve
Karl Struss	Charles J. Martin
Ray Greenleaf	Arthur D. Chapman
Dr. D. J. Ruzicka	

If out of town subscribers are in New York any first Monday from October to June, they will find themselves welcome at the evening meeting of the Pictorial Photographers of America. You are merely required to say that you are interested in photography: if we do not already know you.

The Pictorial Photographers of America are perfecting arrangements with the International Y. M. C. A., for service to be rendered by the photographers of America when our soldiers have begun active service in France. Plans for this movement will reach photographers who may send in their names to the Secretary P. P. of A., 119 East 19th Street, New York. There is a great work which photographers may do here.

Pictorial Photographers who do not sell their work will find an added sphere of service if they would offer to make the portraits of selected men and present them with a complimentary copy. We know pictorialists who are doing this. Join them. You will find selected men in your own offices.

Your photography is beautiful; then let it be thrice beautiful—useful. We are planning to send to the various cantonments, photographic pictures to decorate the walls where our soldiers must live during an allotted period. Help us to make these walls less cheerless. Enroll for service by sending in your name to Secretary P. P. of A., 119 East 19th Street.

The members and friends of the P. P. of A., were the guests of Clarence H. White at his summer school, Canaan, Conn. All enjoyed the stereopticon views, lectures, picnic and discussions, and were promised an invitation to come again next year.

Anderson's book on "Pictorial Photography" should recommend itself to all ambitious workers. "Photo-Graphic Art" will furnish you with copies.

Arnold Genthe's "The Book of the Dance" with its various illustrations, as published by Mitchell Kennerley, New York, has exceeded all sales expectations.

The illustrations in this issue have been chosen from the prints comprising the Western and Eastern Group of Prints of the Traveling Exhibition arranged by the Pictorial Photographers of America. The halftones were made by the Photochrome Engraving Company of New York; the types designed by Frederic W. Goudy and the printing of the magazine by the Norman T. A. Munder and Company of Baltimore, Md.

The Editor is leaving his now perplexed friends to find out why the little magazine has hidden its presence for so long an interval, and why it comes to them now with eight pages added to its sixteen. With no guarantee that there will be thirty-two or sixteen on the next occasion, the Editor wishes to assure his subscribers that whenever the little magazine arrives, at whatever interval, it will always be the bearer of photographic ideals.

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close to your subject,
then bring the lens into
focus by using the*



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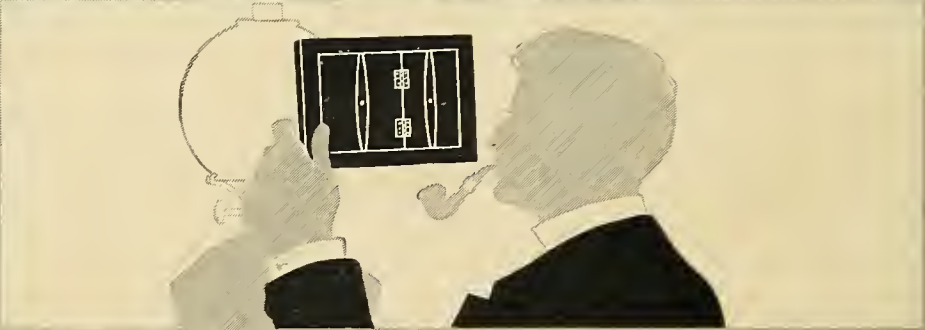
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